

DOCTOR WHO AND THE SAVAGES

(Serial AA)

by

Ian Stuart BlackEPISODE 1

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T.M.2.....DEREK MARTIN
SOUND SUPERVISOR.....NORMAN GREAVES
GRAMS OP.,.....LAURIE TAYLOR

VISION MIXER.....DAVE HANKS
STORY EDITOR.....GERRY DAVIES

CREW.....19

FRIDAY, 13TH MAY, 1966. - STUDIO: RIVERSIDE ONE.

Set and Light	:	-10.30
Camera Rehearsal (with TK-26)	:	10.30 - 1.00
LUNCH	:	1.00 - 2.00
Camera Rehearsal (with TK-26)	:	2.00 -
TEA	:	As arranged
Camera Rehearsal (with TK-26)	:	- 7.00
DINNER	:	7.00 - 8.00
Lineup	:	8.00 - 8.30
RECORDING (VT/4T/32548)	:	8.30 - 9.45

EDITING: 16th May,
7.00 - 10.00 p.m.

TRANSMISSION: 5.05 p.m.,
SATURDAY, 28TH MAY, 1966.

CAST

DR.WHO	..	WILLIAM HARTNELL
STEVEN	..	PETER PURVES
DODO	..	JACKIE LANE
CHAL	..	EWEN SOLON
TOR	..	PATRICK GODFREY
CAPTAIN EDAL	..	PETER THOMAS
EXORSE	..	GEOFFREY FREDERICK
JANO	..	FREDERICK JAEGER
AVON	..	ROBERT SIDAWAY
FLOWER	..	KAY PATRICK
NANINA	..	CLARE JENKINS
SENTA	..	NORMAN HENRY
WYLDA	..	EDWARD CADDICK

NON-SPEAKING:

MALE ELDERS	..	TONY DOUGLAS NICHOLAS EDWARDS LIONEL WHEELER
WOMAN ELDERS	..	FIONA FRASER LYNN HOWARD CHRISTINA WASS
GUARDS	..	ALEX DONALD KEITH GOODMAN
LAB.ASSISTANTS (doubling as CITIZENS)	..	MICHAEL EARL DAVID HARFORD
CITIZENS	..	KEITH ASHLEY MARTIN TOZER GORDON LANG (DOUBLING AS SAVAGE)

TECHNICAL REQUIREMENTS: CAM.1 Heron, Zoom
2 Ped., Zoom
3 Ped., Turret
4 Ped., 50o lens
5 Ped., Turret
3 Booms.
2 Wind machines
Floor Monitors
Playback.

RUNNING ORDER: "DR. WHO" - SERIES 1A.

EPISODE 1.

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(REVISED)

PAGES	SHOTS	SCENE	TIME	CAST	CAMS/SOUND
1.	ON TK	1. INT. T RDIS. <u>TK-1.</u>	DAY	DR.WHO STEPHEN DODO	PRE-RECORDED
3/4/ 5.	1-	2. EXT. SHRUBLAND.	DAY	DR.WHO	CI, 4A.
"	TK	3. EXT. RAVINE. <u>TK-2.</u>	DAY	STEPHEN DODO	FILM
6.	2-	4. EXT. SHRUBLAND.	DAY	DR.WHO CHAL TOR	1A, A1.
7.	TK	5. EXT. RAVINE. <u>TK-3.</u>	DAY	STEPHEN	FILM
7.	3-	6. EXT. SHRUBLAND.	DAY	DR.WHO CHAL/TOR STEPHEN (OS)	1A, A1, 2A.
8.	TK	7. EXT. SHRUBLAND. <u>TK-4.</u>	DAY	STEPHEN	FILM
8.	TK	8. EXT. RAVINE. <u>TK-4.</u>	DAY	DODO	FILM
8.	TK	9. EXT. SHRUB. <u>TK-4.</u>	DAY	STEPHEN	FILM
9.	TK	10. EXT. RAVINE. <u>TK-4.</u>	DAY	DODO STEPHEN (OS)	FILM
9.	TK	11. EXT. RAVINE. <u>TK-4.</u>	DAY	DODO	FILM
10.	TK	12. EXT. R VINE. <u>TK-4.</u>	DAY	SAVAGE DODO	FILM
10.	TK	13. EXT. SHRUB. <u>TK-4.</u>	DAY	STEPHEN	FILM
11.	TK	14. EXT. RAVINE. <u>TK-4.</u>	DAY	STEPHEN DODO	FILM
12.	6-	15. EXT. SHRUBLAND.	DAY	DR.WHO CHAL TOR	3A, A1, 2A.
13.	8-	16. EXT. SHRUBLAND.	DAY	DR.WHO	1A, A1.
14.	9-	17. EXT. BUSHES.	DAY	CHAL TOR	3A, A1.
14.	10-	18. INT. SHRUBLAND.	DAY	DR.WHO EDAL EXORSE	1A, 2B, A1.
18.	TK	19. EXT. R VINE. <u>TK-5.</u>	DAY	STEPHEN DODO CHAL TOR SAVAGE	FILM

PAGES	SHOTS	SCENE	TIME	CAST	CAMS/SOUND
20/ 21.	16-	20. INT. CITY.	DAY	DR.WHO EDAL JANO AVON FLOWER EXORSE STEPHEN DODO ATTENDANTS	3B, 2C, B1, 1B, C.
26.	29-	21. EXT. SCRUBLAND	DAY	EDAL EXORSE	A1, 5A.
27.	30-	22. EXT. SCRUBLAND	DAY	CHAL TOR NANINA	C1, 4A.
27.	TK	23. EXT. CRATERS <u>TK-6</u>		EXORSE	FILM
28.	31-	24. INT. CITY AISLE.		AVON FLOWER STEPHEN DODO	1D, E, 3C, B2, 2D.
30.	39-	25. INT. COUNCIL CHAMBER	DAY	DR.WHO JANO ELDERS	3D, A2, 1F.
31. / 32.	TK	26. EXT. CRATERS <u>TK-7.</u>	DAY	NANINA EXORSE	FILM
31 / 32.	41-	27. EXT. CRATERS	DAY	CHAL TOR	5A, D or Local.
31 / 32.	TK	28. EXT. CRATERS <u>TK-7.</u>	DAY	EXORSE NANINA	FILM
33 / 34.	42-	29. EXT. SCRUBLAND	DAY	CHAL TOR	5A, D or Local.
33 / 34.	TK	30. EXT. CRATERS. <u>TK-7.</u>	DAY	NANINA EXORSE CHAL(OS)	FILM
33 / 34.	43-	31. EXT. SCRUBLAND	DAY	TOR CHAL	5A, D or Local
33 / 34.	44-	33. INT. COUNCIL CHAMBERS	DAY	DR.WHO JANO	3D, B1, 1F.
35.	47-	34. EXT. SCRUBLAND	DAY	EXORSE NANINA CHAL(OS)	4B, C1.

PAGE	SHOTS	SCENE	TIME	CAST	CAMS/SOUND
35.	48-	35. INT. CITY.	DAY	DR.WHO JANO	3D, B1, 5B.
36.	TK	36. EXT. THE CITY. <u>TK-8.</u>	DAY	EXORSE NANINA	FILM
37.	50-	37. INT. AISLE.	DAY	FLOWER AVON STEPHEN DODO	1G,H,J. A3,4.
39.	TK	38. EXT. CITY <u>TK-9.</u>	DAY	EXORSE NANINA	FILM
39.	51-	39. INT. CITY. AISLE	DAY	DODO STEPHEN AVON FLOWER	1J,A4,2E.
41.	55-	40. INT. CORRIDOR.	DAY	NANINA EXORSE	C2,3E,F.R.
41.	56-	41. CONTROL ROOM. (& 43. COMBINED) (SCENES 42,43,44 OUT)	DAY	SENITA Assist nts WYLD EXORSE NANINA	4C,D. B3, 5C, 3E.
47.	63-	45. INT. AISLE.	DAY	FLOWER AVON STEPHEN EXORSE DODO	1G,A3,2D.
48.	68-	46. INT. CONTROL ROOM.	DAY	SENITA NANINA ASSIST NTS	4C, B3.
49.	69-	47. INT. AISLE.	DAY	DODO	1K,A5.
49.	70-	48. INT. CORRIDOR.	DAY	DODO	2F,A5.
50.	71-	49. INT. COUNCIL CHAMBER.	DAY	JANO DR.WHO ELDERS	4E, F.R.
50.	72-	50. INT. AISLE.	DAY	FLOWER STEPHEN	1K,A5.
51.	73-	51. INT. CORRIDOR.	DAY	DODO	A6,3F.
		BREK			
51.	75-	52. INT. CORRIDOR.	DAY	DODO WYLD	1K,A6,2G, LOCAL & F.R.

"DOCTOR WHO"

SERIAL AA

"DOCTOR WHO & THE SAVAGES"

by

IAN STUART BLACK

EPISODE 1

RUN TK-26

OPENING TITLES ON TK (S.O.F.)

TELECINE:(1)

1. INT. TARDIS. DAY

(TELERECORDED INSERT FROM
PREVIOUS EPISODE)

(THE TARDIS LANDS.
DOCTOR WHO, STEVEN AND
DODO LOOK CURIOUSLY UP
AT THE SCANNER. ON THE
SCANNER IS A ROCKY RAVINE.
THE DOCTOR TURNS AWAY TO
PICK UP AN INSTRUMENT LIKE
A SMALL SHIP'S COMPASS WHICH
HE PUTS OVER HIS SHOULDER)

DOCTOR: I think I can safely say
just exactly where we are.
We are at a very distant point of
time - an age of great advancement,
peace and prosperity. Now I must
be off.

(HE OPENS THE DOORS AND
LEAVES THE TARDIS. WE
SEE A MAN DRESSED IN ANIMAL
SKINS AND CARRYING A HUGE
CLUB) (TARDIS APPEARS IN RAVINE.)

END TELECINE (4 next)

GRAMS:
SONIC WIND.

(on TK)

-3/4/5-

GRAMS:
Animal
sounds.

1. 4 A 50 (Cl, 4A)
LS DR.

/BOOM Cl/

PAN DR. R.
& CRAB L to inc.
bush and hands
fgd.

2. EXT. SCRUBLAND. DAY.

(DOCTOR IS MAKING HIS WAY
ALONG A LITTLE PATH WHICH
WINDS THROUGH THE SHRUBS,
BUSHES, ROCKS AND LOW TREES
OF THE AREA).

HE STOPS TO TAKE A READING
ON HIS INSTRUMENTS. HE MAKES
A NOTE OF THEM, NODS AND MOVES
ON. AS HE MOVES AWAY THE
CAMERA PULLS BACK SLIGHTLY
TO REVEAL THE LEAVES OF A
BUSH BEING GENTLY MOVED ASIDE
BY AN UNSEEN WATCHER.

A SHADOW FALLS OVER THE LEAVES.
WE HOLD ON THE DOCTOR WHO IS
MOVING AWAY SLOWLY BACK TO
CAMERA, TOTALLY UNAWARE.)

ON TELECINE: (2)

S.O.F.
but continue
animal sounds
over.

3. EXT. RAVINE. DAY

(STEVEN IS WALKING UP AND
DOWN IMPATIENTLY. HE GLANCES
AT HIS WATCH. DODO IS SITTING
ON A ROCK.

STEVEN: He said five minutes.

DODO: The Doctor has no idea of
time and for a man who has
travelled about in time more than
anyone else, that's rather funny.

STEVEN: This is nothing to laugh
at, Dodo.

DODO: Oh don't take everything so
seriously. If you're so worried
you shouldn't have let him go.

STEVEN: You try telling the Doctor
what to do.

DODO: Then you should have gone
with him.

STEVEN: You heard what he said.

DODO: You don't have to do
everything he tells you.

continued/

(1 next)

-3/4/5-

(on TK)

-6-

DODO: continued.
you're a grown man. Or are you?

(SHE LOOKS AT STEVEN WHO
GLARES AT HER AND MOVES OFF
DOWN THE RAVINE TO STARE TOWARDS
THE BUSHES)

END TELECINE

2. 1 A M/A (1A,A1) /BOOM AI/
High MS DR.

4. EXT. SHRUBLAND. DAY.

(THE DOCTOR IS TAKING A
READING FROM HIS
INSTRUMENTS)

DR.WHO: Precisely what I thought.
I think my young friends are going
to get a surprise.

GRAMS
Music

Let DR. go R.

(HE MOVES OFF.

Cue
IMI
Timps.

Tighten to
CU CLUB &
widen to 2-S
as it is picked
up.

WHEN HE HAS GONE THE
CAMERA PANS TO REVEAL
THE SHRUBS NEARBY.
HIDDEN BEHIND THEM ARE
A COUPLE OF PARTLY-SEEN
FIGURES A WICKED-LOOKING
PRIMITIVE CLUB WHICH IS LYING
ON THE GROUND. A POWERFUL
HAND PICKS THE CLUB UP)

&
lml
Sting.

(TK next)

(ONTO PAGE 7)

(on 1)

(ENOUGH OF THE MAN
CAN BE SEEN TO REVEAL
HIS DRESS OF ANIMAL
SKINS. ANOTHER FIGURE
CROUCHES JUST BEYOND
HIM. THEY PART THE
BUSHES. - THEY WATCH
THE DR. MOVING AWAY)

ON TELECINE (3)

5. EXT. RAVINE. DAY.

STEVEN MOVES A STEP OR
TWO INTO THE SHRUBS

STEVEN: Doctor!

THERE IS NO REPLY. HE
TAKES A STEP FURTHER
AND CALLS AGAIN.

Doctor.

END TELECINE

GRAMS:
Suspense
music.

3. 2 A 24 (1A, 1I, 2A) / BOOM 1I/ IM2
MS DR. 2nd version

(PUSHING 1s
CABLE)

6. EXT. SHRUBLAND. DAY.

(STEVEN'S VOICE CAN BE
HEARD CALLING. THE DOCTOR
FROWNS.

DR.WHO: Dear me. What's the
matter now? (HE CALLS RATHER
FAINTLY)
I won't be long.

4. 1 A M/A
High M-2-S
CHAL/TOR moving
behind DR.

(2 next)

Tighten to
keep them in MS

(BEHIND THE DOCTOR WE SEE
THE TWO PRIMITIVE MEN
MOVING CAUTIOUSLY FROM
BUSH TO BUSH AS THEY COME
UP BEHIND THE DOCTOR.

5. 2 A 35
MS DR.

PULL BACK to see
CHAL & TOR duck
in bgd. L.

WE NOW SEE THE MEN CLEARLY
AND THEY ARE VERY FIERCE
AND PRIMITIVE. THERE IS
SOMETHING WILD, YET APPRE-
HENSIVE ABOUT THEM. THE
LEADING MAN IS CHAL AND HE
IS OBVIOUSLY IN COMMAND.
BOTH MEN MOVE IN ON THE
DOCTOR HOLDING THEIR
WEAPONS READY. THEY DROP
BEHIND COVER AS THE DOCTOR
CASUALLY TURNS TO LOOK AROUND)

MUSIC
ENDS.

ON TELECINE (4)

7. EXT. SHRUBLAND. DAY.

STEVEN: (CALLING) Doctor,
Doctor.

8. EXT. RAVINE. DAY.

(DODO IS ON HER OWN.
SHE STANDS UP ON A
BOULDER TO LOOK TOWARDS
THE BUSHES WHICH HIDE
STEVEN)

GRAMS:
Animal noises.

9. EXT. SHRUBLAND. DAY.

(STEVEN TURNS TO CALL
TOWARDS DODO.

ON TELECINE

STEVEN:
He hasn't answered, Dodo. I
think I'd better go and have
a look.

10. EXT. RAVINE. DAY.

DODO: (CALLING) All right.

STEVEN'S VOICE: I won't go far.

(HE CAN BE HEARD MOVING
OFF.)

DODO TURNS WITH A SUDDEN
START AS SHE HEARS A TRICKLE
OF STONES BEHIND HER.)

GRAMS:
1M.3.

11. EXT. RAVINE. DAY.

(A THIN TRICKLE OF SAND
AND PEBBLES MOVE DOWN
THE SIDE OF THE RAVINE.

DODO LOOKS UP BUT
THERE IS NOTHING THERE.

SHE GIVES A
DEEP BREATH.)

(ON TELECINE)

12. EXT. RAVINE. DAY.

(A HEAD VERY CAUTIOUSLY
BEGINS TO PEER OVER THE
TOP OF THE RAVINE. IT IS
A THIRD SAVAGE HE LOOKS
DOWN ON DODO. HE BEGINS
TO MOVE TOWARDS DODO
HIDING BEHIND BOULDERS)

(DODO HEARS SOMETHING
A TURNS ROUND WITH A
SCREAM)

MUSIC
CUTS OFF.

13. EXT. SHRUBLAND. DAY.

(STEVEN COMES TO A HALT AS
HEARS THE SCREAM FROM
BEHIND HIM.)

STEVEN: Dodo, Dodo.

(HE BREAKS INTO A RUN
CRASHING HIS WAY THROUGH
THE BUSHES)

ON TELECINE

14. EXT. RAVINE. DAY.

STEVEN RACES INTO THE RAVINE.
HE RUNS TOWARDS DODO WHO IS
STANDING WITH HER FACE COVERED
BY HER HANDS.

STEVEN: (GRABBING HER) What's
the matter?

DODO: Up there.

STEVEN STARES AT THE RAVINE
BEHIND HER.

STEVEN: There's nothing there.

DODO: I saw him. A man, in
animal skins - and with an axe.

STEVEN: Are you sure? but
the Doctor said ...

DODO: I don't care what he says,
I saw him. He was like a savage
from the stone age.

STEVEN: Then the Doctor's
wrong. We're not in the future
at all. We must be back at the
Beginning of Man.

END TELECINE

(2 next)

GRAMS:
1.M.4

STING
a or b.

6. 2 A 24 (3A, A1, 2A) /BOOM A1/
MS DR.

15. EXT. SHRUBLAND. DAY.

(THE DOCTOR IS MAKING HIS
LAST READING. HE CLICKS
SHUT HIS INSTRUMENTS WITH
SATISFACTION)

DOCTOR WHO: Ridiculous boy.
Thought I'd made a mistake, did
he? Hmmm.

7. 3 A 16 (BLISKLY HE TURNS TO RETRACE
HIS STEPS. /
C2-S CHAL/TOR

ANOTHER ANGLE.

2 CRAB L
TO B

CLOSE SHOT OF THE BUSHES.
CHAL AND HIS COMPANION
ARE WATCHING THROUGH THE
BUSHES. TOR (THE COMPANION)
SPEAKS)

TOR: He is coming. What's he
carrying?

CHAL: It is not a light gun...

EPS

(on 3)

-13-

(BOTH CREATURES BREAK OFF
AND WATCH THE DOCTOR
MOVING CHEERFULLY TOWARDS
THEM)

TOR: He is one of the Leaders?

CHAL: (GRIMLY) He is not one
of our people.

(TOR BEGINS TO APPEAR UNDER
STRAIN)

TOR: He is coming near. We
must run.

(CHAL HOLDS TOR WITH HIS
VERY POWERFUL HAND)

CHAL: (A FIERCE WHISPER) We
stay. We kill this man.

8. 1 A M/A (1A, AI) /BOOM AI/
Low Angle
MS DR.

16. EXT. SHRUBLAND. DAY.

(THE DOCTOR MOVES THROUGH
THE BUSHES. THE STRAP
ROUND HIS NECK CATCHES
ON A TWIG)

Widen to inc.
CHAL/TOR in fgd.

DOCTOR WHO: Ah.

(HE STOPS TO UNDO THE
STRAP. AS HE DOES SO
HE HEARS A NOISE TO ONE
SIDE. THE DOCTOR TURNS
AND CALLS)

(3 next)

Hello there. Come out. There is
no need to be alarmed.

-13-

EPS

-14-

(on 1)

(THE DOCTOR IS VERY UN-
CONCERNED. IT IS AS THOUGH
HE HAD EXPECTED TO MEET
SOMEONE. HE IS NOT AT ALL
ALARMED)

9. 3 A 16 (3A, AI) /BOOM AI/
C2-S

17. EXT. BUSHES. DAY.

(CLOSE SHOT OF CHAL
GRIPPING HIS CLUB FIERCELY)

CHAL: Now!

(HE HAS BEGUN TO MOVE
FROM THE COVER OF THE
BUSHES WHEN TOR GRABS
HIM)

TOR: Look!

GRAMS

(BOTH MEN TURN AND LOOK
BEYOND THE DOCTOR)

MUSIC
IM5.

CHAL: Down!

PAN them away.

(BOTH MEN DROP TO THE
GROUND. THE CAMERA PANS
DOWN WITH THE. THEY CAN
BE SEEN SQUIRMING
HURRIEDLY AWAY FROM
COVER TO COVER. TOR
LOOKS OVER HIS SHOULDER
IN TERROR)

10. 2 B 8 (1A, 2B, AI) /BOOM AI/
MCU DR.

18. INT. SHRUBLAND. DAY.

(1 next)

-14-

(CLOSE SHOT OF THE DOCTOR)

DOCTOR WHO: Can't you hear me?
Surely you expected me?

11. 1 A M/A
(CRIBBED L.)

3-S
DR./EDAL/EXORSE

(THE DOCTOR SPINS ROUND
SHARPLY AS HE HEARS A
NOISE BEHIND HIM.

TWO MEN ARE STANDING
A FEW YARDS AWAY. THEY
ARE BOTH GOOD-LOOKING
POWERFUL AND DRESSED IN
A FUTURISTIC, MILITARY
UNIFORM. THEY CARRY
LIGHT-GUNS WITH WIDE
SQUARE MUZZLES.

ONE OF THE TWO IS CAPTAIN
EDAL, CAPTAIN OF THE GUARD:
THE OTHER IS AN ATTRACTIVE
YOUNG MAN, EXORSE.

THE DOCTOR IS NOT SURPRISED
TO SEE THEM BUT IS ONLY
SURPRISED AT FINDING THEM
DIRECTLY BEHIND HIM)

DOCTOR WHO: Ah, so there you are.
I thought I heard you behind these
bushes.

CAPTAIN EDAL: We have come to
welcome you.

EXORSE: This is a great honour
- to have you visit our planet.

DOCTOR WHO: Just as I thought.
I am expected. And I suppose
you know who I am.

CAPTAIN EDAL: Not your name, of
course. But our space observers
have their own name for you.

DOCTOR WHO: And what is that?

(2 next)

(on 1)

-16-

12. 2 B 8
MCU DR.

EXORSE: You are known to us as the Traveller from Beyond Time. /

13. 1 A M/A
M3-S

DOCTOR WHO: How did you know to expect me here and now? /

EXORSE: The elders of our city have been plotting the course of your shpace-time machine for many light years. They estimated your arrival some time ago.

DOCTOR WHO: How very clever of them.

(CAPTAIN EDAL LOOKS SHARPLY AT THE INSTRUMENTS THE DOCTOR IS CARRYING)

CAPTAIN EDAL: (WARILY) What is this? We understood from the elders that you did not carry weapons.

DOCTOR WHO: They're quite right. I never do. These is my R.V.
I use it to make my calculations. As I told my two young friends..... /

14. 2 B 16
C2-S EDAL/DR.

(CAPTAIN EDAL SPINS ROUND ON HIM SHARPLY)

CAPTAIN: You are not alone?

DOCTOR WHO: No. Did you expect me to be?

CAPTAIN EDAL: Our elders have given us no information about your companions.

(1 next)

-16-

EPS

(on 2)

-17-

DOCTOR WHO: (CHEERFULLY) You'll find them very pleasant, in spite of their youthful indiscretions.

15. 1 M/A
3-S (HE LOOKS BACK DOWN THE PATH)

They must have expected me back some time ago.

Hold EDAL L fgd
edge of frame

CAPTAIN EDAL: We have no instructions about them. The elders must be informed. You must come with us.

(CAPTAIN EDAL HAS BECOME SHARP
AND A LITTLE SUSPICIOUS.
EXORSE REMAINS CHARMING
AND PLEASED TO MEET THE
DOCTOR. THE DOCTOR DOES NOT
LIKE EDAL'S CHANGE OF
ATTITUDE)

MUSIC

IMC

Zoom in with
EXORSE to C2-S
DR./EXORSE

DOCTOR WHO: Must?

EXORSE: (APOLOGETICALLY) Captain Edal wishes to take you to the elders of our city. They are waiting to welcome you.

DOCTOR WHO: Very well. I shall go with you. But perhaps you, young man (HE INDICATES EXORSE) would care to go and collect my young friends, Stephen and Dodo. Tell them the doctor sent you.

(EXORSE LOOKS AT CAPTAIN EDAL FOR AUTHORITY. HE NODS)

CAPTAIN EDAL: Go for them, Exorse. Bring them to the city. (cont...)

(HE TURNS TO THE DOCTOR)

(TK next)

-17-

(on 1)

-18-

CAPTAIN EDAL: This way.

EXORSE MOVES OFF IN THE
OPPOSITE DIRECTION.

Widen to inc.
EDAL as
EXORSE goes &
let EDAL & DR.
thro fgd.

THE DOCTOR NODS WITH CASUAL
POLITENESS AND MOVES THRO
THE SHRUBLAND AHEAD OF
EDAL WHO FOLLOWS.

/1 to B. 2 to C. 3 to B. 5 to A/

ON TELECINE (5)

19. EXT. RAVINE. DAY.

STEVEN: I'll have to go and look
for him, Dodo. Something must
have happened.

DODO: I'll come with you.
Stephen!

STEVEN: What is it?

DODO: There's something up there.

STEVEN: You're imagining things.
Come on.

HE TURNS TO MOVE OFF WITH
DODO. AS HE DOES SO,
SOMETHING FALLS WITH A
THUMP ON THE GROUND CLOSE
BY. THEY BOTH SPIN ROUND.
THERE IS NO ONE IN SIGHT.

DODO: I told you.

MUSIC

LM7.

STEVEN CROSSES TO THE
FALLEN OBJECT. HE PICKS
IT UP.

-18-

STEVEN: A primitive spear. Look.

It's as sharp as a knife.
You were right Dodo. There's
someone up there.

DODO: What are we going to do.

STEVEN: Back to the Tardis, quick.

(THEY RUN OFF PURSUED BY
SPEARS)

DODO: They're coming nearer.

(A SPEAR FALLS THEN THERE
IS A YELL FROM ABOVE
FOLLOWED BY SILENCE)

STEVEN: What's happened?

(THEY LOOK OUT CAUTIOUSLY
ROUND THE EDGE OF THE TARDIS)

DODO: They must be coming round
another way.

(THEY TURN TO LOOK ROUND THE
RAVINE AND STOP AS THEY SEE
EXORSE STANDING CLOSEBY ON
THE EDGE OF THE SCRUBLAND)

EXORSE: Welcome to the Traveller's
companions. You are Dodo and Steven.

STEVEN: How did you know? Who are
you?

EXORSE: The Traveller told me I
would find you here.

STEVEN: The Traveller? Oh, you
mean the Doctor? Is he all right?

EXORSE: Perfectly. He has gone to
meet the elders of our city.

DODO: Then the savages ...?

ON TELECINE:

-20/21-

EXORSE: I think you will find that some of us are fairly civilised.

DODO: This isn't the Iron Age?

EXORSE: By no means.

STEVEN: The Doctor was right.

EXORSE: Please come with me to the city. Our elders wait to honour your Doctor. They will be very happy to also welcome his friends.

END TELECINE

MUSIC
fanfare.
Im8

16. 1 B W/A (3B,2C,B1,1BC) /BOOM B1/
HIGH L.S.

20. INT. CITY. DAY.

As DR. & EDAL
come fwd.

TRACK in to
look at them
past JANO on
lc.

(THE DOORS OF THE CITY ARE
OPEN. THE DOCTOR IS BEING
USHERED IN BY CAPTAIN EDAL.

ON A SMALL RAISED PLATFORM
THE FOUR ELDERS OF THE CITY
ARE AWAITING THE DOCTOR.
THEY ARE LED BY THEIR CHIEF
NAMED JANO.)

(ONTO PAGE 22)

(3 next)

-20/21/-

HE IS POWERFUL, INTELLIGENT AND CHARMING. A CEREMONY OF RECEPTION IS WAITING FOR THE DOCTOR. A NUMBER OF OTHER CITIZENS ARE IN ATTENDANCE. THEY INCLUDE AVON AND FLOWER, TWO OF THE YOUNG PEOPLE, AVON BEING BESPECTACLED AND POMPOUS, A SERIOUS STUDENT AND FLOWER BEING PRETTY AND INCONSEQUENTIAL, STRIVING HARD TO BE EQUALLY INTELLIGENT.

JANO HURRIES FORWARD RESPECTFULLY TO GREET THE DOCTOR)

JANO: You are welcome. Welcome indeed. Though we know you only as a record in our charts of time and space yet you seem to us like an old friend.

DOCTOR WHO: Thank you. It is very kind of you to make me feel so welcome.

17. 3 B 24
MS JANO, ELDERS
& MAPS. /
JANO: We are honoured by your visit. Everyone in our city looks upon you with admiration. /
Let me introduce ourselves. I am Jano, leader of the council of elders. These are my counsellors.

18. 1 C M/A
High shot
DR. & MAP TABLE /
(HE INDICATES SPACE-TIME MAPS AND CHARTS)
We have charted your voyages from galaxy to galaxy and from age to age, but we never thought we would meet you face to face. This is a great moment in our history.

19. 3 B 8
MCU JANO

(JANO STOPS AND SIGNALS)

(1 next)

(on 3)

JANO: (cont.) To show our admiration we would be pleased if you would accept the office of one of the high elders.

20. 1 C M/A

High 2-S
FLOWER/AVON

PAN
to inc. Dr.

(FLOWER & ATTENDANTS MOVE FORWARD WITH ROBES, CAP, & OTHER REGALIA AS IF FOR A ROBIN CEREMONY)

DOCTOR WHO: This is very good of you, very good indeed. I am not honoured like this everywhere I go.

(THE DOCTOR IS PLEASED BY HIS WELCOME.)

THE ATTENDANTS ASSIST HIM INTO HIS NEW ROBES)

JANO: We recognise in you the greatest specialist in time-space exploration. You have taken this branch of learning far beyond our elementary investigations.

DR.WHO: Oh come now. I know very well you have been responsible for some remarkable scientific achievements. I knew that there existed a race of great intelligence in this segment of the universe.

21. 3 B 24

Past FLOWER/
DOCTOR on to
JANO

JANO: Thank you, Doctor. We like to think we have created something of lasting value here.

PAN DR. L to
lose bgd. JANOS

(THE ROBIN CEREMONY IS NOW COMPLETE AND THE DOCTOR VIEWS HIMSELF. HE IS PLEASED AND TURNS TO FLOWER AND THE ATTENDANTS.)

(ONTO PAGE 24)

DOCTOR WHO: Thank you, young ladies. I must say you have made me look very grand.

22. 2 C 24

MLS EXORSE/
DODO/STEVEN

Hold them to
inc. DR.

(THEY ALL TURN

AND EXORSE

ENTERS WITH STEPHEN
AND DODO)

EXTRAS
CLEAR
CAM.2.
FGD.

EXORSE: The two strangers, sir, Stephen and Dodo.

(O.S.)

JANO: / You are very welcome.

23. 1 M/A

3-S DR./STEVEN/
DODO.

DOCTOR WHO: Ah, there you are.
(TO STEPHEN) Well, young man, so you see I was not so far wrong after all. (INDICATING ROBES) And what do you think of this, Dodo?

(DODO AND STEPHEN ARE
LOOKING ROUND IN WONDER.
SHE LOOKS AT HIS ROBES)

DODO: You're really with-it now, Doctor.

DOCTOR: With what?

(ONTO PAGE 25)

(3 next)

(on 1)

- 25 -

24. 3 8 STEPHEN: What is this place? /
 MCU JANO

25. 2 16 JANO: (AMUSED) Did the Doctor
 2-S STEVEN/DODO not tell you? /

DODO: Not exactly.

26. 1 N/A STEPHEN: He said it was an age
 MCU DR. of advancement and prosperity. /

DOCTOR WHO: And I was right.
 It's probably the greatest
 development of the civilised
 mind.

27. 3 16 /
 MS JANO

JANO: But our calculations
 were incomplete, my friends.
 We did not realise the doctor
 had anyone with him. Neverthe-
 less, although our honours are
 for him, our gifts are for you.

28. 2 24 /
 M2-S ATTENDANTS

PAN them L to
inc. DR./STEVEN/
DODO

(TWO ATTENDANTS COME FORWARD
AND PRESENT DODO WITH A SMALL
AND BEAUTIFULLY ENGRAVED AND
JWELED POCKET MIRROR)

DODO: Thank you. It's beautiful.
(LOOKS CLOSER) These are real
 diamonds Steven!

(THE ATTENDANTS PRESENT STEPHEN
WITH A CARVED, ELEGANT DAGGER)

STEPHEN: For me?
 It's magnificent.

PULL BACK to
inc. AVON/FLOWER
who steps fwd.

PAN & tighten
to 2-S DR./JANO
as JANO steps
fwd.

JANO: Perhaps Stephen and Dodo
 would like to make themselves
 at home. Our young people will
 show them round.

DOCTOR WHO: An excellent idea.
 Perhaps you will believe me next
 time, young man, when I say I
 know where I am.

(5 next)

- 25 -

- 26 -

(on 2)

(STEPHEN AND DODO ARE LED
AWAY BY AVON, FLOWER.

JANO: Now Doctor we have many
questions to ask you.

29. 5 A 24 (A1.5A) /BOOM A1/
MLS

Hold them
to CM2-S

21. EXT. SCRUBLAND. DAY.

(CAPTAIN EDAL AND EXORSE ARE
BACK ON PATROL. THEY SCAN
THE SCRUBLAND AHEAD.

EDAL IS FROWNING AND BITTER)

CAPTAIN EDAL: We're just the
city guard, of course. They
don't ask our opinion, do they?

EXORSE: What's the matter,
Captain?

CAPTAIN EDAL: I don't trust
them. I never did trust strangers.
Why should we treat this old
doctor like one of ourselves?

EXORSE: The elders think highly
of him.

CAPTAIN EDAL: (SCARCELY CONCEALING
HIS CONTEMPT) The elders! All
right, we've wasted enough time
this morning already. Get back
on patrol. Take the
crater section.

HOLD EDAL

(EXORSE SALUTES AND MOVES OFF
INTO THE SCRUBLAND.

(4 next)

- 26 -

(on 5)

- 27 -

HE BRINGS HIS LIGHT GUN INTO
READINESS.

EDAL WATCHES HIM FOR A MOMENT,
STILL FROWNING ANGRILY, THEN
TURNS AND MOVES OFF)

30. 4 A 35 (CI, 4A) /BOOM CI/
03-S

22. EXT. SCRUBLAND. DAY.

(CLOSE SHOT. CHAL AND TOR
ARE CROUCHED DOWN BEHIND A
BUSH ANXIOUSLY WATCHING.

WITH THEM IS A YOUNG GIRL.
SHE IS DRESSED IN A COARSE
CLOTH. SHE IS PRETTY IN A
WILD, STARTLED, YOUTHFUL
FASHION. SHE IS NANINA)

CHAL: (SOFTLY) They have begun
hunting.

TOR: We must warn our people.

(CHAL TURNS TO NANINA)

CHAL: Get back to the caves,
Nanina. Tell the families to
hide.

NANINA: What of you, Chal?

CHAL: We will be safe. We will
warn the others. Hurry.

NANINA: I go.

(NANINA MOVES CAUTIOUSLY AWAY
FROM THE BUSHES)

CHAL: Nanina. Take great care in
the Craters.

ON TELECINE (6)

23. EXT. CRATERS. DAY.

(1 next)

- 27 -

MUSIC

IM9.

!

ON TELECINE

- 28 -

EXORSE CONTINUES TO MOVE THRO
THE SCRUBLAND WATCHFULLY
LOOKING FROM LEFT TO RIGHT.

WE PAN DOWN ON THE LIGHT GUN.
HE HOLDS A FINGER ON THE
TRIGGER.

END TELECINE

MUSIC

31. 1 D N/A (1DE, 3C, B2, 2D) /BOOM B2/ 1MLO.
MCU STEVEN

CRAB R with
STEVEN to LE.
SEE DODO in bgd.

24. INT. CITY. DAY.

(AVON AND FLOWER ARE CONDUCTING
STEPHEN AND DODO ALONG ONE OF
THE AISLES OF THE CITY.

32. 2 D 50
LS AISLE

AVON IS A LITTLE POMPOUSLY
INDICATING THE CITY'S VIRTUES.

FLOWER IS TRYING TO GIVE AN
EQUALLY GOOD IMPRESSION BUT
SHE SOMETIMES FEELS SHE HAS
MADE A MISTAKE AND DEFERS TO
AVON)

1 TO F

FLOWER: We have built into the
city a life-giving sun of our own.
Isn't that right, Avon?

AVON: (NODDING) It is man's
intellect which decides the heat
and cold in our city.

FLOWER: Yes. After all the
elders know what is best for us.

33. 3 8
MCU FLOWER

(SHE ADDS, RATHER WISTFULLY)

Although it would be rather nice
to know what real things were like
sometimes.

34. 2 24
MLS GROUP

AVON: (POMPOUSLY) Real what?

(3 next)

- 28 -

(on 2)

- 29 -

FLOWER: You know. Real rain,
real wind, real sunshine.

AVON: Don't be ridiculous.
They have given us all this.

(HE INDICATES THE PANORAMA
OF THE CITY WHICH CAN BE
SEEN THROUGH THE COLONNADE)

35. 3 24
3-S AVON/DODO/
FLOWER

DODO: It's beautiful.

As STEVEN comes
R.

PAN to 3-S
DODO/FLOWER/STEVE

AVON: Our artists have every
opportunity to develop their
talents. Here, everyone has a
chance to do what is best for
him to do.

STEPHEN: It's certainly a wonder-
ful job. How have you managed it?
What's the secret?

FLOWER: (STARTLED) Secret?
What makes you think we have a
secret?

STEPHEN: Other civilisations
have failed to make this sort of
advance.

36. 2 24
MCU AVON

FLOWER: But that doesn't mean /...

Widen and crab
L to see DODO
& FLOWER between
AVON L. &
STEVEN R.

AVON: (INTERRUPTING SHARPLY)
Be quiet, Flower.

(HE TURNS TO STEPHEN)

Our scientists have made one simple
discovery. Due to this they have
found the way to give us all
greater energy, greater intellect
and greater talent. /

37. 3 8
CU STEVEN

38. 2 24
A/B

STEPHEN: One simple discovery?

3 TO D QUICKLY

(1 next)

- 29 -

EP.1.

-30-

REVISED.

(on 2)

DODO: What was it?

(FLOWER AND AVON LOOK AT ONE
ANOTHER HESITANTLY)

AVON: This is something best
discussed by the elders and your
doctor.

39. 1 F N/A (3D,A2,1F) /BOOM A2/
HIGH MS. DR.

25. INT. COUNCIL CHAMBERS. DAY.

Widen to inc.
all elders

(THE DOCTOR IS SITTING WITH
JANO AND THE ELDERS. HE IS
A RESPLENDENT FIGURES IN HIS
NEW ROLES)

DOCTOR WHO: Well, gentlemen, you
can't expect me to wear these very
fine robes without asking a few
questions. After all, I have my
reputation to think of.

JANO: What do you mean, doctor?

DOCTOR WHO: If I accept your honours
that means I must endorse your way of
life. I can't really do that
without knowing something about it.

JANO: But Doctor, surely you know a
great deal about us.

DOCTOR WHO: I know that you are well
in advance of other planets. But I
don't know how you managed to achieve
this. You've made a remarkable
advance, gentlemen. Now I'd like
to know how. /

40. 3 D 8
MCU JANU

(TK next)

(THERE IS A MOMENT'S SILENCE
FROM THE OTHERS)

-30-

ON TELECINE (7) S.O.F.

26. EXT. CRATERS. DAY.

GRAMS

but add LM11

Suspense

Music &

animal noises

(NANINA IS CAUTIOUSLY MAKING HER WAY THRO SCRUBLAND. SHE STOPS THEN HURRIES ON.

SHE DODGES BACK SHARPLY, TAKES COVER & CROUCHES ON THE GROUND.

EXORSE IS MOVING THRO THE SCRUBLAND TOWARDS NANINA. HE HESITATES WITH HIS GUN AT THE READY.

NANINA CROUCHES DOWN HOLDING HER BREATH. THERE IS A MOMENT OF SILENCE.

SHE REMAINS HIDDEN AS THE SOUND OF EXORSE MOVING AWAY CAN BE HEARD. SHE IS TERRIFIED.)

(KEEP TELECINE RUNNING) : 17" SPACING.

41. 5 A 24 (5A,D or local mike) / BOOM D OR LOCAL
02-S TOR/CHAL

27. EXT. CRATERS. DAY.

(CHAL & TOR ARE PEERING OVER THE SCRUBLAND)

TOR: I can't see her. She must have got away.

CHAL: She has not crossed the ravine. She is still hiding.

TOR: Can you see the hunter?

CHAL: He is going into the Ravine.

ON TELECINE

28. EXT. CRATERS. DAY.

EXORSE IS HIDING BEHIND BUSHES. NANINA BEGINS TO HURRY BETWEEN THE BUSHES. EXORSE CAN HEAR THE APPROACH OF NANINA. HE LIFTS HIS GUN. NANINA MOVES THRO THE SCRUB LOOKING OVER HER SHOULDER. SHE IS UNAWARE THAT SHE IS MOVING CLOSER TO EXORSE)

(on TK)

-33/34-

42. 5 A 24 (5A,D or local) /BOOM D OR LOCAL/
M2-S 29. EXT. SCRUBLAND. DAY.

(CHAL LOOKS ROUND FROM COVER
AND THEN POINTS.)

CHAL: He is over there. And Nanina?

TOR: She is there too.

CHAL: (SHOUTS) Nanina.

RESUME ON TELECINE

30. EXT. CRATERS. DAY.

(NANINA SPINS ROUND AS SHE HEARS
CHAL SHOUT.

CHAL (OS) Not that way.

EXORSE TAKES AIM. NANINA HEARS
HIM & TURNS SHARPLY TO SEE HIM.
SHE GIVES A CRY AND RUN TOWARDS
THE BUSHES.

EXORSE FIRES. A BEAM OF LIGHT
PLAYS ON NANINA AND SHE IS
RIGID AND HELPLESS.

EXORSE STEPS FROM HIDING PLACE &
DIRECTS NANINA IN THE LIGHT BEAM
FROM HIS GUN. SHE MOVES HELPLESSLY
- HE LEADS HER THROUGH THE BUSHES.

end TELECINE

43. 5 A 24 (5A,D or local) /BOOM D or Local/
C2-S

Let them leave
shot R.

31. EXT. SCRUBLAND. DAY

(TOR TURNS TO CHAL IN DESPAIR)

TOR: He has taken her.

(CHAL STARES WITH DESPAIR
OVER THE SCRUBLAND.)

NO SCENE 32

44. 1 F N/A (3D,B1,1F) /BOOM B1/
MX-S part JANO
on to DR.

33. INT. COUNCIL CHAMBER. DAY.

5 to B

(3 next)

-33/34-

(on 1)

- 35 -

(THE DOCTOR IS LISTENING
TO JANO)

JANO: Life lives on other forms
of life, as you know, doctor.
Wild beasts prey on other animals.
Mankind must have food, water,
oxygen.

DOCTOR WHO: My dear fellow, it is
obvious to the meanest intellect
that you have found some much more
effective source of energy. /

45. 3 8
CU JANO

JANO: That's true, doctor.
We have learned how to transfer
the energy of life directly to
ourselves. We can tap it at the
source. / It is as though we could
recharge ourselves with life's
vital force.

46. 1 N/A
CU DR.

47. 4 B 50 (4B.C1) / BOOM CI /
PAN NANINA &
EXORSE L. 34. EXT. SCRUBLAND. DAY.

PAN UP TOR
& CHAL in fgd.

Let NANINA &
EXORSE go L.

Hold TOR & CHAL.

(EXORSE IS LEADING NANINA
THROUGH THE SCRUBLAND AT
THE POINT OF HIS GUN WITH
THE LIGHT PLAYING ON HER.

SHE MOVES FORWARD, POWERLESS
TO DO ANYTHING ELSE. FROM
THE BUSHES NEARBY THE
DESPAIRING VOICES OF CHAL AND
TOR CAN BE HEARD CALLING)

CHAL'S VOICE: (CALLING) Leave
her. Leave the girl. You may
take me in her place.

(EXORSE PROCEEDS AS THOUGH
HE WERE UNAWARE OF THEM)

48. 5 B 8 (3D,BI,5B) / BOOM BI /
CU MODEL

35. INT. CITY. DAY.

(3 next)

- 35 -

(on 5)

- 36 -

(THE DOCTOR LISTENS INTENTLY
AS JANO SPEAKS.)

JANO HAS ON THE TABLE BEFORE
HIM A SMALL MODEL OF CERTAIN
EQUIPMENT. HE REFERS TO IT
AS HE SPEAKS)

PAN to
MCU DR.

JANO: The life energy which we
accumulate we store in energy vats
such as these. When the elders
decide that some member of the
community needs new force, this
energy can be transferred directly.

DOCTOR WHO: Into the member of
your community?

JANO: Exactly. We give our-
selves new power.

DOCTOR WHO: (THOUGHTFULLY) You'll
have to use a very high level of
life for this transfer. /

49. 3 D 8
CU JANO

JANO: That is correct. We
absorb only a very special form
of animal vitality.

ON TELECINE (8)

36. EXT. THE CITY. DAY.

EXORSE IS
APPROACHING THE
ENTRANCE TO THE CITY.
NANINA MOVES BEFORE HIM.

END TELECINE
(1 next)

MUSIC

LM12.
(i.e.
LM10 reprise)

- 36 -

(on TK)

50.1 G M/A (1GHJ,A34) /BOOM A3/4/ BOOM TRACKING
MS GROUP

37. INT. AISLE. DAY,

PULL BACK
with them
keeping ahead
to see DODO in
bgd.

(FLOWER AND AVON ARE SHOWING
STEPHEN AND DODO ALONG A MOST
CHARMING LITTLE AISLE THAT
TAKES THE PLACE OF THE STREET
IN THE CITY.

IT IS COLONNADED AND ORNAMENTED
WITH SCULPTURES, PICTURES, ETC.
FAINTLY THERE IS THE CONSTANT
SOUND OF MUSIC.

FLOWER INDICATES THE BEAUTIES
AROUND HER:)

FLOWER: Don't think we are
always serious. We play games.
We dance. We go hunting. Our
life is very happy. We do every-
thing we want - go everywhere
we want.

(DODO HAS DROPPED A STEP OR
TWO BEHIND THE OTHERS. SHE
TURNS TO MOVE TOWARDS THE
WINDOW AT THE END OF A SHORT
RECESS. AVON SEES HER AND
CALLS AFTER HER SHARPLY)

AVON: Don't go that way.

Stop on Pos.H.

DODO: (SURPRISED) I thought
you said we could go anywhere.

(2 next)

(on 1)

- 38 -

AVON: It leads to the world
beyond the city.

DODO: Don't you ever go outside?

FLOWER: We're not allowed to.

AVON: There is no need.

(AVON LOOKS ANGRILY AT FLOWER)

FLOWER: Yes. That's right.
Everything we want, we have here
in our city.

STEPHEN: What about the men we
met outside?

FLOWER: They are the guards.

DODO: To keep back the savages?

AVON: The savages?

DODO: Yes. The men in animal
skins.

AVON: You saw them?

DODO: They threw spears at us.

(AVON AND FLOWER EXCHANGE
A GLANCE AND THEN AVON
RECOVERS HIS GOOD HUMOUR)

PULL BACK with
them but let all
go except DODO.
HOLD DODO.to wall.

(Now on POS.J.)

(TK next)

AVON: Yes. The guards are to
keep these people away. That
is why we seldom go beyond the
city.

FLOWER: Let's forget such a
dismal topic. (cont ...)

(on 1)

- 39 -

FLOWER: (cont) Come on. Show
you the stadium. There'll be a
celebration there tonight.
Specially for you.

Tighten to
MCU DODO

(FLOWER MOVES ON CHEERFULLY
FOLLOWED BY STEPHEN AND
AVON AS DODO IS ABOUT TO
FOLLOW THEM SHE CATCHES
SIGHT OF THE WINDOW AT THE
END OF THE RECESS.

SHE HURRIEDLY PEERS OUT OF
IT)

ON TELECINE (9)

38. EXT. CITY. DAY

EXORSE IS LEADING NANINA
TOWARDS SMALL DOOR INTO THE
CITY A SHORT DISTANCE OFF.

END TELECINE

51. 2 E 8 (1J,A4,2E) /BOOM A4/
CU DODO

39. INT. CITY. DAY.

(RESUME ON DODO)

AVON'S VOICE: (CALLING) Dodo.

DODO: I'm coming. (cont ...)

52. 1 J M/A (SHE TURNS FROM THE WINDOW
3-S AND HURRIES AFTER THE OTHERS.
FLOWER/STEVEN/AVON DODO JOINS STEPHEN)
/2 CRAB R to D/

(2 next)

- 39 -

(on 1)

- 40 -

Let AVON &
FLOWER go.

Hold C2-S
STEVEN/DODO

DODO: Every time I want to
see something, they stop me.

STEPHEN: You're a guest here,
Dodo. Try and behave like one.

DODO: I hate conducted tours.

STEPHEN: What were you goggling
at anyhow?

DODO: (ALMOST A WHISPER) I
saw one of the guards go past.
He had a prisoner.

STEPHEN: You're off your head.
They wouldn't have prisoners in
a place like this.

DODO: He had one of the savages
with him. A girl. She seemed
to be moving along in a light which
shone from those guns they carry.

STEPHEN: Oh, Dodo, really!

DODO: It's true. It was like
a torch. As he moved, she went
ahead.

(AVON AND FLOWER ARE A LITTLE
WAY ALONG THE AISLE CONSULTING
AN ILLUMINATED WALL MAP.

53.	2	D	35	FLOWER TURNS TO CALL BACK:)/
			MLS FLOWER/AVON	<u>FLOWER</u> : Come on. We're just wondering
54.	1	J		which way to take you round.)/
		A/B		

DODO: (TO STEPHEN) Why are
they so cautious about what they
show us?

(3 next)

STEPHEN: You imagine things.

- 40 -

(on 1)

- 41 -

FLOWER: (CALLING) What are you whispering about?

STEPHEN: We're just coming.

(HE STARTS TO MOVE OFF.

DODO FOLLOWS HIM, GRUMBLING:)

Let them go.

DODO: We're not going to find out much about this place through these two, are we?

55. 3 E 35 (C2,3E,FR) (C2, & FR)
LS

PUSH IN &
Pan them L
to door.

40. INT. CORRIDOR. DAY.

(NANINA IS BEING PROJECTED
ALONG THE CORRIDOR IN THE
BEAM OF THE LIGHT GUN.

GRAMS:
FAINT
LAB
NOISES

EXORSE FOLLOWS BEHIND.
THEY REACH A DOOR WHICH ENDS
THE CORRIDOR.

EXORSE MOVES FORWARD AS
THOUGH TO OPEN IT, THE
LIGHT OF THE GUN MOVES OFF
NANINA. SHE ALMOST COLLAPSES
AND STEADIES HERSELF ON THE
SIDE OF THE CORRIDOR FOR
SUPPORT)

PUSH IN to
CS NANINA

NANINA: Please, please. Let
me go.

(EXORSE DOES NOT APPEAR TO
HAVE HEARD HER. HE ADJUSTS
A DIAL BESIDE THE DOOR AND
PRESSES A BUTTON. A BELL
RINGS.

56. 4 C 35 (4CD,B3,5C,3E) /BOOM B3/
MCU WYLDA

(5 next)

41. INT. SMALL SCIENTIFIC CONTROL
ROOM. DAY.

- 41 -

(on 4)

- 42 -

PULL BACK to D
as trolley comes
fwd.

(THE CONTROL ROOM IS A
MASS OF PANELS, DIALS,
MECHANISM, GLASS PANELS
WHICH CAN BE OPENED OR
SHUT. A SWING DOOR
LEADS INTO THE MAJOR
LABORATORY WHICH IS NOT
YET SEEN. THE CONTROL
ROOM IS SUPERVISED BY
SENTA, AN INTELLIGENT,
WELL-FEATURED MAN IN HIS
THIRTIES, BRISK, EFFICIENT,
RESERVED. THERE IS THE
SOUND OF THE BELL RINGING
AND THE LIGHT FLASHES
AGAINST A NUMBER ON ONE
OF THE PANELS. WITH SENTA
ARE A COUPLE OF WHITE
UNIFORMED ASSISTANTS. THEY
ARE WHEELING IN FROM THE MAIN
LABORATORY A VERY COMPLICATED
LOOKING OPERATING TROLLEY.

ATTACHED TO THE TROLLEY IS
THE FIGURE OF A MAN. HE
IS DRESSED LIKE ONE OF THE
CAVEMEN WE HAVE SEEN.

CRAB L & PAN UP
to see SENTA
approach.

HE LIES PASSIVE AND SEMI
CONSCIOUS, MOANING SLIGHTLY
AS THE TWO ASSISTANTS BRISKLY
DETACH HIM FROM THE OPERATING
TROLLEY)

SENTA: That must be Exorse.
He is already behind his deadline.
What's happening to Security this
morning?

(THE MAN ON THE OPERATING
TABLE, WYLDE, MOANS AND
STUMBLES AS THE TWO ASSISTANTS
HELP HIM TO HIS FEET.

SENTA LOOKS AT HIM SHARPLY)

SENTA: He seems very depleted.
What's his vitality reading?

(ATTACHED TO THE OPERATING
TROLLEY ARE A NUMBER OF
DIALS. SENTA READS THEM
CAREFULLY)

(5 next)

(READING DIALS) Vitality 17.4
(cont ...)

- 42 -

AM

(on 4)

- 43 -

(SENTA LOOKS UP)

SENTA: (cont) They took that dangerously low. Can't they follow instructions in there?

(HE INDICATES ANGRILY THE LABORATORY THROUGH THE SWING DOORS)

Have I got to supervise every transfer of energy myself?

(HE GLANCES AT ANOTHER READING ON THE DIALS OF THE TROLLEY)

57. 5 C 8

CU BUZZ LIGHT

Let's see. Hmm. Recuperative chart is high. He'll recover. /

(THE BELL RINGS AGAIN LOUDLY, AND THE LIGHT FLASHES ON THE PANEL)

58. 4 35

GROUP A/B

5 PULL OUT

Those confounded guards. They're all the same. They keep you waiting - throw the whole routine out of gear - and then they expect you to be ready for them the moment they arrive.

CRAB L &
PAN SENTA R.
holding WYLDA
fgd.

(HE TURNS AND INDICATES WYLDA)

All right. Take him away. Release him. He's going to need some assistance. Help him along corridor K04. Emergency exit. Go ahead. (cont ...)

(SENTA PRESSES A BUTTON ON ONE OF THE PANELS, AND A DOOR BESIDE HIM OPENS.

PAN WYLDA across
to door R inc.
SENTA L.

ONE OF THE ASSISTANTS MOVES OUT WITH WYLDA, HELPING HIM TO WALK.

PAN SENTA L &
TRACK in to M3-S
NANINA/EXORSE/SENTA

(5 next)

- 43 -

(on 4)

- 44 -

SENTA PRESSES ANOTHER
BUTTON AND THE DOOR SHUTS.
HE PRESSES A FURTHER
BUTTON AND ANOTHER DOOR
SLIDES OPEN.

EXORSE ENTERS WITH NANINA.
THE DOOR CLOSES BEHIND THEM)
SENTA: Prepare this one. A47. We're
behind schedule. We must transfer
immediately. I am filing a
complaint, Exorse. You're late.
Surely she didn't give you a
great deal of trouble?

(HE GLANCES CONTEMPTUOUSLY
AT NANINA)

Tighten to
C2-S
EXORSE/SENTA

EXORSE: Of course not. I was
delayed by the strangers.

SENTA: (IMMEDIATELY INTRIGUED)
You've seen them?

EXORSE: Captain Edal and I were
the first to find them. we
brought them back. That was why
I was late.

SENTA: You've actually seen
them! what are
they like?

EXORSE: They're very like us -
in some ways.

SENTA: But in some ways they're
different?

59. 5 24
M2-S

EXORSE: Yes ... But I can't say
quite what it is.

4 QUICKLY OUT
TO 'D'

(SENTA TURNS TO HIS ASSISTANT)

~

(4 next)

- 44 -

EXORSE: I must be going.

(SENTA PRESSES ONE OF THE
BUTTONS.

THE DOOR OPENS AGAIN.
EXORSE GOES OUT.)

(THE ASSISTANT IS ATTACHING
NANINA TO THE OPERATING
TROLLEY AS SENTA CLOSES THE
DOOR) /

60. 4 50
Across trolley
to SENTA R.

SENTA: A47 ready yet? ..Let's see.

(HE BEGINS TO EXAMINE THE
FASTENINGS ON THE TROLLEY)

Tighten as
SENTA joins
ASSISTANT

Hmm. Yes. That seems all right.

(HE BEGINS TO ADJUST THE
DIALS)

Tell them to be quite sure not to
take A47 down below vitality
reading 24. /

61. 5 24
MCU LIGHT
PULL BACK &
PAN UP to
MS SENTA.
Becomes 2-S
SENTA/ASSISTANT

(A LIGHT FLASHES ON HIS
PANEL.

SENTA PRESSES A BUTTON AND
THE SECOND ASSISTANT ENTERS
AS THE DOOR SLIDES OPEN)

Tighten to
 $\frac{3}{4}$ anner

Is he all right?

(SWITCHES ON SCANNER)

62. 3 E
ON MONITOR
VLS WYLD A IN CORR.

P.O.V. ON SCANNER:

WYLD A CAN BE SEEN MOVING
SLOWLY DOWN THE CORRIDOR
HOLDING HIMSELF AGAINST
THE WALL FOR SUPPORT)

SENTA: Very good.

(ONTO SCENE 45)

(on 3)

-47-

MUSIC

1M.10.
reprise.

63. 2 D 24 (1G,A3,2D)
MLS

/BOOM A3/

45. INT. AISLE. DAY.

FLOWER, AVON & STEVEN ARE
LOOKING THRO A TRANSPARENT
PANEL TO A GAY & BEAUTIFUL
SCENE BEYOND.

DODO IS A SHORT DISTANCE OFF.

STEVEN: What a fabulous city this
is!... fountains, music, everything.

AVON: Yes. We're very proud of
our creation.

STEVEN: But why is it only here in
the city that you have such ideal
conditions? What about beyond?

FLOWER: Well, mmm.

AVON: But we told you: everything
we need is here.

DODO HEARS A NOISE BEHIND HER
AND TURNS.

64. 1 G M/A
LS EXORSE

EXORSE CAN BE SEEN STEPPING
FROM BEHIND AND MOVING DOWN
THE AISLE AWAY FROM THEM.

65. 2 16
MCU DODO

DODO is ABOUT TO CALL AFTER
HIM IN RECOGNITION.

66. 1 A/B

SHE STOPS HERSELF. /

67. 2 16
MCU DODO

EXORSE GOES OUT OF SIGHT. /

PAN DODO R
to door.

DODO TURNS BACK TO ASSURE
HERSELF THAT STEVEN & OTHERS
ARE OCCUPIED. SHE MOVES
BACK TO PANEL & EXAMINES IT.)

(4 next)

-47-

(on 2)

68.4 C 35 (40,B3) /BOOM B3/
MCU NANINA

46. INT. CONTROL ROOM. DAY.

PULL BACK to
admit SENTA R

Hold him to L
for 3-S
SENTA/ASSISTANT/
NANINA

Let trolley go &
PAN UP to MCU SENTA. NANINA IS PASSIVE, HELPLESS,
PATHETIC. SHE LOOKS UP)

(SENTA IS EXAMINING THE
OPERATING TROLLEY.

HE IS RAPIDLY AND EFFICIENTLY
CHECKING AND TURNING A NUMBER
OF SWITCHES, DIALS ETC.
THEY CLICK INTO PLACE. THE
NOISE OF DISTANT MACHINERY
HUMS.

NANINA: (WHISPERING) Please,
please.

(THE OTHERS APPEAR NOT TO
BE AWARE OF HER)

SENTA: (BUSILY) Time check ...
Right. Take her through.

(THE TWO ASSISTANTS WHEEL
THE TROLLEY THROUGH THE
SWING DOORS INTO THE GENERAL
LABORATORY)

NANINA: No - NO!

(1 next)

(on 4)

- 49 -

/4 TO E QUICKLY/

MUSIC

? 1M.10
reprise

69. 1 K M/A (1K,A5)
MS DODO

/BOOM A5/

47. INT. AISLE. DAY.

(DODO IS EXAMINING THE PANEL.
SHE NOTICES A SERIES OF
BUTTONS SET INTO THE GROOVE
BESIDE IT. SHE PRESSES ONE.)

THE PANEL SLIDES OPEN.

DODO LOOKS IN.

BEYOND THE PANEL ALL IS IN
DARKNESS. DODO HESITATES
AND THEN STEPS THROUGH INTO
THE DARKENED CORRIDOR)

70. 2 F 24 (2F,A5)
MS DODO

/BOOM A5/

48. INT. CORRIDOR. DARK.

(DODO STANDS FOR A MOMENT
HESITATING IN THE GLOOM.

SHE IS STARTLED BY THE
SOUND OF MECHANISM. SHE
SWINGS ROUND TO SEE THE
PANEL SLIDING SHUT BEHIND
HER. SHE JUMPS FORWARD
TO TRY TO STOP IT BUT THE
PANEL CLOSES IN SPITE OF
HER EFFORTS.

MUSIC

1M.13.

PAN DODO R to
Lighted corridor

DODO STANDS FOR A MOMENT
APPREHENSIVELY LOOKING
ROUND. AHEAD OF HER IN
THE DARK THE CORRIDOR
DIVIDES AT A T-JUNCTION.
THE ADJOINING CORRIDOR IS
LIT.

(4 next)

- 49 -

AM

(on 2)

- 50 -

AFTER A MOMENT'S HESITATION
DODO MOVES CAUTIOUSLY TOWARDS
THE JUNCTION)

71. 4 E 16 (4E,FR) F.R.
MCU JANO

2 TO G

PAN slowly
L to end
on
CU DOCTOR

49. INT. COUNCIL CHAMBER. DAY.

(JANO IS SPEAKING TO THE
DOCTOR AS HE SITS WITH
THE ELDERS)

JANO: Doctor, you realise that
with our power we can make the
wise man wiser, the strong man
stronger, the brave man braver.
We can make the beautiful girl
more beautiful yet. You can see
the advantages of that when it
comes to the perfection of our
race.

(THE DOCTOR LOOKS UP AT JANO)

DR.WHO: In other words you think
you've found the secret of
eternal life?

72. 1 K (1K,A5) BOOM A5 MUSIC
PANNED BACK. 1M.14.
(1M.10
reprise)

FLOWER/
AVON/
STEVEN

50. INT. AISLE. DAY.

(FLOWER TURNS FROM THE PANEL
THEY HAVE BEEN WATCHING AND
CALLS TO WHERE DODO STOOD)

FLOWER: Come and see this, Dodo.

STEPHEN: Yes, Dodo, I think
you'll find ... (cont ...)

(3 next)

(HE BREAKS OFF SHARPLY AS
HE REALISES SHE ISN'T THERE)

- 50 -

(on 1)

Hold STEVEN to
centre fgd.
holding FLOWER &
AVON in bgd.

STEPHEN: (cont) Where is she?
What's happened?

FLOWER: (CALLING) Dodo!

(STEPHEN HURRIES BACK DOWN
THE AISLE, CALLING ANXIOUSLY)

STEPHEN: (CALLING) Dodo, where
are you?

MUSIC
IM.15
Part 1.

73. 3 F 35 (A6,3F) /BOOM A6/
MLS DODO

51. INT. CORRIDOR. DARK.

(DODO IS MOVING CAUTIOUSLY
TOWARDS THE T-JUNCTION.

PULL BACK with
DODO to POS.E.

AS SHE APPROACHES IT SHE
LISTENS APPREHENSIVELY.
THERE IS THE FAINT SOUND
OF SOMETHING MOVING DOWN
THE OTHER CORRIDOR TOWARDS
HER.

DODO HOLDS HER BREATH.
THERE IS A SILENCE.

74. 1ST CUT IN:

2 G 50
LS CORRIDOR

TRACK IN slowly.

(ON 3:- Let DODO into CU

DODO MOVES FORWARD. VERY
SLOWLY DODO EDGES TOWARDS
THE T-JUNCTION, JUST BEFORE
SHE REACHES IT WE CAN HEAR
THE SOUND OF LABOURED
BREATHING VERY CLOSE AT HAND.

DODO IS ALARMED BUT SHE FORCES
HERSELF TO THE END OF THE
DARKENED CORRIDOR. SHE
HESITATES AND THEN SHE LOOKS
OUT. SHE CHOKES BACK A CRY
AS SHE STARES DOWN THE
CORRIDOR)

3 OUT, 2 IN TO G.

B R E A K

75. 2 G 50 (1L,A6,2G,local,FR) /LOCAL & FR/
LS CORRIDOR
& WYLD

52. INT. CORRIDOR. DAY.

(1 next)

(on 2)

(A FEW FEET AWAY THE FIGURE
OF A CAVEMAN IS BEARING DOWN
UPON DODO.

HIS EYES ARE GLAZED AND HE GROPE
FORWARD WITH HIS HANDS OUT-REACHED
AS THOUGH GRASPING FOR HER. IT IS
WYLDA. /

76. 1 L M/A
CU DODO

DODO SHRINKS BACK IN ALARM.

77. 2ND CUT IN:

3 F 35
L.S. DODO

WYLDA COMES STUMBLING FORWARD
TOWARDS HER IN AN ABRUPT FRIGHTEN-
ING FASHION.

TRACK IN era
erratically,
altering focus.

78. 2 G 50
WYLDA comes to
fill frame.

FADE IN: FILM ROLLER: Commences: Dr. Who
WILLIAM HARTNELL

Ends: Designer
STUART WALKER

MIX: SLIDE 1 Producer
INNES LLOYD

MIX: SLIDE 2 Directed by
CHRISTOPHER BARRY

BBC-TV

B R E A K

CUT INS: SHOTS 74 AND 77

-FIN-